DOCUMENT RESUME

ED 196 084 CS 503 184

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TITLE Review of Research in Interpretation, 1978 and 1979.
PUB DATE Nov 80
NOTE 14p.: Paper presented at the Annual Meeting of the Speech Communication Association (66th, New York, NY, November 13-16, 1980).

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Annotated Bibliographies; *Communication Research; Higher Education; Literature Reviews; *Oral Interpretation; *Publications; *Speech Communication; Theater Arts
IDENTIFIERS Speech Communication Association

ABSTRACT

This survey of publications in speech and theatre interpretation briefly discusses current trends in the various publishing formats. An annotated bibliography is included, citing recent books, dissertations, and periodicals. Also included are tabulations of 1978 and 1979 speech and theatre publications interpretation activities offered at Speech Communication Association conventions. (HTH)

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REVIEW OF RESEARCH IN INTERPRETATION
1978 and 1979

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paper presented at the
Speech Communication Association Convention
New York City
November, 1980

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This analysis of research in interpretation for 1978 and 1979 necessarily begins with an echo of Lilla Heston's disclaimer as bibliographer for 1977: because research in interpretation is diversified and cuts across many disciplines, and because there is no certain way of knowing the numbers of articles we are publishing in journals other than speech communication, I have limited my survey to publications within the conventional boundaries of "the field." Books included are those which relate directly to the classes we typically teach. Dissertations included are those classified in Dissertation Abstracts International as "Speech" or "Theatre" which focus on analysis and/or performance of literature. Similiarly, articles abstracted are those from the national and regional journals in Speech Communication which deal with textual analysis and/or performance, or which relate to the field as a whole.

Book publication seems to have slowed since 1977; during 1978 and 1979 five texts were published. Wallace A. Bacon revised his Art of Interpretation, first published in 1966, and Elbert R. Bowen collaborated with William E. Rickert in revising the fourth edition of a text begun with Otis J. Aggert in 1956. Two new basic texts, Communicate through Oral Reading and an SRA Module on Fundamentals of Oral Interpretation, emphasize the communicative aspects of performance of literature. During 1979 Robert S. Breen's long-awaited treatise on Chamber Theatre came to fruition, one of two new group performance texts which emphasize conceptual understanding as prerequisites for adaptation and staging decisions (Theatres for Literature by Kleinau and McHughes continues this trend in 1980). Meanwhile, a revised edition of Coger and White's Readers Theatre Handbook is currently in process, while Joanna Hawkins Maclay's useful Readers Theatre: Toward a Grammar of Practice has sadly gone out of print. The forthcoming history of interpretation, commissioned by SCA, is again noted with anticipation.

Dissertations completed in 1978 and 1979 seem to be more concerned with theoretic issues and analytic methodologies than in 1977, with the majority of these exploring aspects of the rehearsal or performance context. Explication and critical analysis continues to be an heuristic avenue for doctoral study, with a focus on sub-genres such as the lyrical novel and jazz poetry, or on single authors and texts. The only study employing empirical methods was in theatre, Berlin's questionnaire/interview survey on the director - actor communication process. The increase by two of historical studies

is perhaps an artifact of my including theatre dissertations in this survey.

Publication of articles in Speech Communication journals has decreased in the past two years, with textual studies exceeding those on theoretic, historical or pedagogical issues. These textual analyses are overwhelmingly rhetorical or hermeneutic in approach; only two of the seven contain applications to performance decisions. In addition, essays on the status of the discipline of interpretation echo the issues and concerns of the whole field of speech communication, exploring interdisciplinary parameters and appropriate methodologies for research in the field.

Both periodicals devoted to interpretation changed significantly during the end of the decade. Readers Theatre News, published by the Institute for Readers Theatre in San Diego, expanded its content and format to provide more complete and varied information on activities at the elementary, secondary and college levels. The Institute's Readers Theatre Script Service is a further contribution to increased interchange among programs throughout the country. Issues in Interpretation, begun several years ago by graduate students at the University of Michigan, has been assimilated into the new journal, Literature in Performance, as a regular forum for the exchange of ideas and positions. The last two volumes of this publication focus on the text/performer/audience context and reflect a concern for the status and future of the field.

SCA convention activity has tended toward a performance emphasis, with an increasing interest in applications to social issues and minority concerns.

In sum: while doctoral research on theoretic issues has increased to the point that this emphasis is equivalent to that of textual exploration, in the journals of the field the vast majority of published articles are textual analyses of single authors, works or genres. The scope of research in convention papers and publications continues to encompass findings from phenomenology, semiotics, hermeneutics and performance theory, as the conceptual and pragmatic boundaries of interpretation seem to have expanded in the last years of the 1970's. The 1980's begin auspiciously with the premier issue of our own journal and the prospect of numerous frontiers ahead.

ANNOTATED REFERENCES

BOOKS:

Bacon, Wallace A. The Art of Interpretation, 3rd edition. New York: Holt, Rhinehart and Winston, 1979.
The first edition of this basic text was published in 1966, and the current edition reasserts that a "commitment to the literary work remains squarely at the heart of interpretation -- not apart from concern with the performer, but as the reason for the study of performance." This revision is more centrally focused on "the sense of becoming, the notion of the act, and of embodiment" through major and minor changes in theoretical and practical discussions. A new section on the audience is integrated into the triad of text, performer and listener.

Bowen, Elbert R., Aggert, Otis J., and Rickert, William E. Communicative Reading, 4th edition. New York: Macmillan Publishing Co., 1978.
The first edition of Aggert & Bowen appeared in 1956; in the current revision William E. Rickert collaborates with Elbert R. Bowen to update and expand the text. The philosophy of earlier editions is retained: the belief that oral interpretation is "a most dynamic approach to literature because it offers the most acute imaginative and muscular participation in the literary experience at the moment of communication." Major changes include a completely new treatment of prose fiction, an inclusion of more contemporary literature, and appendices providing a selective list of interpretation texts and a suggestive list of literary anthologies.

Breen, Robert S. Chamber Theatre. Englewood Cliffs, New Jersey: Prentice-Hall, 1978.
This long-awaited treatise focuses on the adaptation and staging of narrative for group performance. Breen asserts that Chamber Theatre is a technique which provides a practical and formal means by which we can articulate for an audience the structure, theme and tone of narrative literature. Chapters on the self in narrative, point of view, style, epic theatre, and film, illuminate this conception of narrative on stage.

Ecroyd, Donald H. and Wagner, Hilda Stahl. Communicate through Oral Reading. New York: McGraw-Hill, 1979.
This beginning text is firmly rooted in a conception of performance as a communicative act. It discusses "both the role of the oral reader as a receiver of the author's message and his or her role as a communicator, sharing with a listener in the meaning and mood of a particular message." The book's four parts encompass oral reading as an integral part of human communication, oral reading as the personal communication of prose, and of poetry, and oral reading as group communication.

Kleinau, Marion L. and McHughes, Janet Larsen. Theatres for Literature: A Practical Aesthetics for Group Interpretation. Sherman Oaks, Ca.: Alfred, 1980.
The authors define Interpreters Theatre as "the actualizing of presentational form in literature," and treat aspects of analysis, scripting and production for Readers Theatre and Chamber Theatre, both conceptually and pragmatically.

Smith, Robert E., Jr. Fundamentals of Oral Interpretation. Chicago: Science Research Associates, Inc. 1978.
Part of the Modcom series, this module develops the definition of oral interpretation as "the oral communication of literature for the education and/or enjoyment of the audience and performer." Contents are: Oral Interpretation -- Oral Communication; Contacting the Literature; Performance Considerations; Interpreting Speeches and Essays; Interpreting Narratives and Drama; Interpreting Poetry.

DOCTORAL DISSERTATIONS:

Becker, Barbara Strang, "The Time Consciousness of Performance: A Phenomenological Exploration of the Relationship between Performer and Text in the Performance of Literature." Northwestern University, 1979.

Becker, James Earl, "The Poetics of Good and Evil: A Study of Plot and Character in the Later Plays of Charles Williams." University of Washington, 1979.

Bennett, Suzanne, "The Lyrical Novel: A Structural Analysis and Performance Perspective." University of Missouri, Columbia, 1978.

Berlin, Richard Mark, "Theatrical Transactional Analysis: A Model for the Director-Actor Communication Process." Temple University, 1978.

Breitwieser, Dianne Elaine, "Silent Reading as Dramatic Experience: Literary Perspectives through Participation." Southern Illinois University, 1978.

Brown, Patrick James, "Jazz Poetry: Definition, Analysis and Performance." University of Southern California, 1978.

Capo, Kay Ellen Merriman, "Redeeming Words: A Study of Confessional Rhetoric in the Poetry of Anne Sexton." Northwestern University, 1978.

Cioffi, Robert Joseph, "Al Carmines and the Judson Poets' Theatre Musicals." New York University, 1979.

Galyean, John Gilmer, "An Approach to Playscript Interpretation Based on the Poetic Theories of John Crowe Ransom." Bowling Green State University, 1979.

Gray, Carolyn Griffith, "Syntactic Analysis and the Performance of Poetry: A Transformational-Generative Methodology." University of Texas, Austin, 1978.

Harriman, Robert Donald, "The Public Temper of Gravity's Rainbow." University of Minnesota, 1979.

Kelly, Michael Leigh, "The Theory of Oral Interpretation: The Functions of Audience." University of Michigan, 1978.

Lentz, Tony M., "The Oral Tradition of Interpretation: Reading in Hellenic Greece as Described by Ancient Authors." University of Michigan, 1979.

Marshall, Kristin Linda Krum, "A Study, for Oral Interpretation, of Selected Poetry by Contemporary American Women." Syracuse University, 1978.

McDonnell, William Emmett, "A Study for the Oral Interpreter of Problems in the Performance of Shakespeare's Plays." Northwestern University, 1978.

Pelias, Ronald James, "Oral Interpretation as a Method for Increasing Perspective-Taking Abilities." University of Illinois at Urbana-Champaign, 1979.

Rosen, Charlotte J., "Italian Dramatic Adaptations of the Beatrice Cenci Story." Cornell University, 1979.

Shands, Annette Oliver, "A Dramatic Transformation of Richard Wright's Autobiography." New York University, 1979.

Silverman, Daniel Albert, "Media and Art as Cultural Data: An Exploration of Perceptual Fields Contained within the Novels of Two Cultures." Northwestern University, 1978.

Speer, Jean Haskell, "Folkloristics and the Performance of Literature." University of Texas, Austin, 1978.

Waisman, Charlotte S., "Collective Identity and the Archetype of the Common Man and Woman in the Poetry of Howard Nemerov." Northwestern University, 1978.

Wendt, Ted Alan, "A Study of Peter Brook's Interpretations of Shakespeare's Plays, 1945-75." Northwestern University, 1979.

Wysong, Patricia Ann, "An Appraisal of Oral Interpretation Theory in light of Recent Psychological Research on Mental Imagery." University of Texas, Austin, 1978.

PERIODICALS:*

Adair, Suzanne; Davidson, Margaret; and Fine, Elizabeth, "Behavioral Objectives for an Introductory Course in Oral Interpretation," Communication Education, 28 (January, 1978) 68-71.
The authors establish specific objectives flexible enough to allow for a range of performances based on a text: (1) in an examination, students will choose three poems and write a dramatic analysis answering specific questions, (2) the student will be prepared to perform two of the three poems selected.

*abstracts in quotation marks are those of the author.

Adler, Thomas P., "The Wesker Trilogy Revisited: Games to Compensate for the Inadequacy of Words," Quarterly Journal of Speech, 65 (December, 1979) 429-38.
"This essay discusses how Wesker conveys his central intuition about the limitations of language by employing verbal and visual games and rituals that function as narrative, analogue, symbol, and subtext in The Trilogy. These games take the form of playfulness to indicate emotional solidarity, of everyday rituals with archetypal or religious undertones, or of games about the acquisition of language itself."

Brown, Janet, "Kenneth Burke and the Mod Donna: The Dramatistic Pentad Applied to Feminist Criticism," Central States Speech Journal, 29 (Summer, 1978) 138-44.
"This essay employs Burke's pentad and pattern of symbolic action and a definition of feminism proposed by Aileen S. Kraditor to posit a definition of feminist drama. An analysis of the Mod Donna by Myrna Lamb illustrates the critical use of this definition."

Brownell, Judith, "Elwood Murray's Interdisciplinary Analogue Laboratory," Communication Education, 28 (January, 1979) 9-21.
"Elwood Murray's Interdisciplinary Analogue Laboratory, first offered on the University of Denver campus in 1965, was conceived to alleviate what Murray saw as some of the most crucial problems of general education. The college curriculum, he believed, encouraged students to see their subjects of study as separated along unnatural departmental lines. Students were neither taught to apply what they had learned nor were they helped to see the relationships between knowledge from different fields. The Analogue Laboratory provided an opportunity for increased communication between scholars from different disciplines. The task of laboratory groups was to identify analogous structures occurring in different fields. These 'basic structures' could then serve as a foundation around which to build an integrated curriculum where students would be encouraged to view their subjects of study relationally."

Enos, Richard Leo, "The Hellenic Rhapsode," Western Journal of Speech Communication, 42 (Spring, 1978) 134-43.
The author notes the dearth of contemporary research on the origin and role of the Hellenic rhapsode, particularly prior to and during the establishment of rhetorical theory. He discusses three problem areas for research: (1) the origin and development of rhapsodes is unclear, (2) the importance of the rhapsode to the history of Greek literature is still an issue of dispute, and (3) there is no agreement concerning the date of the demise of rhapsodes nor why it occurred. The study attempts to resolve such uncertainties by tracing the development of a rhapsodic tradition prior to and throughout the period of Hellenic classical rhetoric.

Gillespie, Patti Peete, "Feminist Theatre: A Rhetorical Phenomenon," Quarterly Journal of Speech, 64 (October, 1978) 284-94.
"A phenomenon of the 1970's, the growth of feminist theatres is an example of a grassroots movement seldom witnessed in the American theatre. Both the formation and the characteristics of feminist theatres can be explained by analyzing the groups as tactical responses to certain rhetorical problems faced by women's liberationists."

_____, "Theatre as Communication," Southern Speech Communication Journal, 44 (Winter, 1979), 167-75.
"Past attempts to link theatre with communication have been both sporadic and unsuccessful. After citing ways in which the two fields shifted synchronously during the 1950's and 1960's, this essay suggests explanations for the parallel changes and new directions, possibly more fruitful ones, for further inquiry."

Gouran, Dennis S., "Speech Communication: Its Conceptual Foundation and Disciplinary Status," Communication Education, 28 (January, 1979), 1-8.
"The problems associated with the disciplinary status of speech communication stem from the absence of consensus on the appropriate classification of the field, inadequately specified properties of the concepts on which research is conducted, failure to develop a coherent organizational structure for assessing advances in knowledge, and undefined measures of utility."

Gray, Paul, "Strange Bedfellows: My Life and Hard Times in a Speech Communication Department," Southern Speech Communication Journal, 44 (Winter, 1979) 159-66.
"The treatment of oral interpretation as communication has led to some unfortunate theoretical positions. The problem, however, lies not with the concept of communication, but with notions of performance that have nothing to do with that concept."

Havelock, Eric A., "The Ancient Art of Oral Poetry," Philosophy and Rhetoric, 12 (Summer, 1979), 187-202.
This is an extended review article of Berkley Peabody's The Winged Word: A Study in the Technique of Ancient Greek Oral Composition as seen principally through Hesiod's Works and Days (1975). While rigorously examining substantive and stylistic problems with Peabody's analysis, Havelock nevertheless asserts, "I know of no treatise which seeks to engage so intimately with the phonological and phonetic substance of the oral composition process."

Honeyman, Deanne E., "Attitude: A Holistic View for the Interpreter," Central States Speech Journal, 29 (Fall, 1978) 194-200.
"Theorists concur that a determination of 'attitude' is a pivotal requisite for unlocking the meaning of literary art. Accordingly, this paper attempts to analyze and synthesize what is meant by the term 'attitude' so as to gain a holistic understanding of its meaning and application to the interpretation of poetry. As specific example, Robert Frost's 'Stopping by Woods on a Snowy Evening' is examined for a determination of its attitudes as they relate to the poetic enterprise."

Kallan, Richard A., "Style and the New Journalism: A Rhetorical Analysis of Tom Wolfe," Communication Monographs, 46 (March, 1979) 52-62.
"This study analyzes the rhetorical appeal of Tom Wolfe. It argues that Wolfe's essays represent a non-linear, oral-sounding rhetoric that stylistically emulates television. The result is an exciting, immediate, but still credible 'televisionic' journalism. Wolfe secures this unique rhetorical form through his use of the four stylistic devices associated with New Journalism -- third-person point of view, scene-by-scene construction, extensive dialogue, and recording of status-life-symbols -- and through his particular employment of punctuation and typography, language and syntax, and organization. All contribute to the realism of Wolfe's prose -- a realism sustained by a linguistic style that rejects many of the time-honored rules and constraints of conventional journalism. Wolfe's work is part of a reportorial revolution which seeks to transform journalism from a craft to an art, thus allowing the writer to compete rhetorically with such popular mass audience persuaders as television."

Larson, Barbara A. and Hensley, Wayne E., "Convention Evaluation: An Examination of the Uses of the Past," Central States Speech Journal, 29 (Fall, 1978) 206-16.
"This study was designed to describe the general process of convention evaluation, to develop and apply a scale of program evaluation, and to discuss the implications of such an evaluation. Sampling the 460 persons registered for the 1977 Central States' convention, a reliable scale of convention program evaluation was developed. While the dimensionality of evaluations was consistent among convention goers, differences in magnitude were noted along with correlational findings concerning program evaluation and attendance. Finally, specific suggestions were offered for future convention planners and program evaluators."

Lieb-Brilhart, Barbara and Dale, Elaine S. "Communication and Theatre Workshops and Institutes for Secondary School Students and Teachers -- 1978," Communication Education, 27 (March, 1978) 134-41.
The authors state that information for this directory was derived from the SCA list of those institutions previously listing summer institutes, and that information submitted after their deadline would appear in the April and June issues of Spectra. Information on workshops is comprised of dates, director, emphasis, credits available, maximum enrollment, financial aid, and special benefits.

Meyer, Janice Jones, "English and Interpretation: Team Teaching a Stuart and Tudor Drama Course," Communication Education, 28 (May, 1979) 143-47.
The author describes a team-taught interdisciplinary course and discusses problems encountered in developing and teaching the course, some of the teaching methods employed, and ideas for improving the effectiveness of the course. Meyer ends with a provocative question: "How valuable is it to expose students, who would not normally enroll in an interpretation course, to the theory of interpretation while scaling down the extent of their practical exposure?"

Miller, Pamela Cook and Gibson, Joan M., "Self Reference in Interpretive Performance," Central States Speech Journal, 30 (Winter, 1979) 332-41.
"Self reference, the capacity of language to 'talk about itself', provides a useful paradigm for understanding, directing, and performing oral interpretation. An analysis of the various relationships and interactions within this art form reveals dimensions of self reference, that feature of language which transforms a system of discursive symbolism into a presentational literary art form. To the degree that oral interpretation capitalizes on this reflexive power of language, the transformation is most complete in this literary art form."

Miranda, Kathleen Bindert, "Pirandello's Parable: Right You Are (If You Think You Are)," Central States Speech Journal, 29 (Fall, 1978) 201-05.
"In this early masterpiece Pirandello creates a paradigm of (1) the 'lesson' or themes of his later works, (2) the relationship of the characters and the design of the plays, and (3) a key image. This study examines the idiomatic key image and its use in two later plays as well as its function in this unique parable."

Morgan, Ricki, "The Multiple Nature of Reality in Pinter's The Caretaker," Quarterly Journal of Speech, 64 (February, 1978) 86-96.
"The Caretaker shows different 'realities' existing for different characters, depending upon their individual emotional capacities. Change is impossible for Davies, who possesses a selfish, callous personality. He is devastated when his illusions break down. Aston and Mick, who are not so handicapped, are each able to grow and form more mature relationships after the breakdown of their illusions."

Osborne, Michael, "Our Communication Heritage: The Genetic Tie That Binds," Southern Speech Communication Journal, 44 (Winter, 1978) 147-58.
"This essay grounds the 1978 SSCA convention theme, 'Many Interests, One Concern,' in a shared communication heritage. Recent discoveries concerning the antiquity of human communication point up the importance of our concern with speech communication, and suggest new lines of thought and research."

Rickert, William E., "Music and the Art of Prosody," Communication Education, 28 (January, 1979) 60-67.
"Prosodic structures in poetry are mirrored, to a great extent, in music. This essay suggests a teaching strategy that sets poems to song in order to stimulate interest in poetic structure and understanding of rhythm and musicality in performance."

Shafer, George, "The Dramaturgy of Fact: The Testament of History in Two Anti-War Plays," Central States Speech Journal, 29 (Spring, 1978) 25-35.
"Several playwrights of the last decade have expressed political viewpoints through techniques that have been loosely grouped under the label of 'documentary theatre' or the 'theatre of fact'. This paper explores the dramaturgical dimensions of the 'theatre of fact' as found in Discourse on Viet Nam by Peter Weiss and Xa: A Vietnam Primer by the ProVisional Theatre. In these plays the author finds that Vietnamese history becomes rhetorical testament in arguments against U.S. interference in Vietnam."

Sturdivant, Pina S., "Ode to a Nightingale: Analysis for Oral Performance," Southern Speech Communication Journal, 43 (Winter, 1978) 162-68.
"According to the typical analysis of Keats' 'Ode to a Nightingale', the nightingale represents an entity to be desired, and the persona's loss of union with it is considered sad. This paper proposes, as an alternative interpretation, that the nightingale represents an entity to be avoided and the persona's rejection of it a positive accomplishment -- an analysis which illustrates a greater interplay of conflict and tension intrinsic to the poem."

Communication Education, 28 (September, 1979), "Special Issue: The Status of Graduate Study in Communication."
This issue is apportioned as follows:
Invited Essays:
"Searching for a Bright Tomorrow: Graduate Education in Rhetoric during the 1980's," Gerald A. Hauser; "The Future of Graduate Education in Speech Communication," Jesse G. Delia; "Graduate Education in Mass Communication," James Carey.
Status Reports:
"Earned Degree Trends in Communication Studies, 1960-1976," William F. Eadie; "Some Perceptions of Highly Regarded Doctoral Programs in Speech Communication," Renee Edwards and Larry Barker; "Twelve-Year Employment Trends for Speech Communication Graduates," David Clavier, Theodore Clevenger, Jr., Susan Eide Khair and Marvin M. Khair; "Admission and Appointment Problems in Speech Communication Graduate Programs," Ralph Webb, Jr.; "The Research Team Concept: An Approach to Graduate Training," Gerald R. Miller; "Teacher Preparation for Graduate Assistants," Kathryn B. DeBoer.
New Directions:
"A Rhetorical Rationale for Interdisciplinary Graduate Study in Communication," Walter M. Carleton; "The Peculiar Intimacy of Graduate Study: A Conservative View," Gerald M. Phillips; "Graduate Education and the Communication Consultant: Playing God for a Fee," W. Charles Redding; "Applied Graduate Education: An Alternative for the Future," James C. McCrosky; "Methods of Assessing Graduate Programs in Speech Communication," James H. McBath.
Reviews:
"The Literature on Graduate Education: A Review/Essay," Robert Hopper; "ERIC REPORT on Graduate Study," William Work; "List of Departments Granting Graduate Degrees in Speech Communication."

Issues in Interpretation: Audience[3], 3, no. 1 (1978). Third in a series exploring the role of the audience in oral interpretation theory and practice. This issue deals with the actual interactions the performer and audience negotiate during the performance. Contributors: K.B. Valentine, Lynn Wells, Paul Hunsinger, Marlene Stone, James Pearse.

Issues in Interpretation: The Future. 3 no. 2 (1978). Editor Tony Lentz asks for an active definition of the discipline, stating that "interpretation apparently needs action in the tradition of the grand old masters; the question is what action?" Contributors: Paul Campbell, Richard Haas, Paul Edwards, Lois Cheney, Lee Hudson & Beverly Whitaker Long, Howard R. Martin.

Issues in Interpretation: Enduring Values, 3, no. 3 (1978). Dedicated to L. Lamont Okey on the occasion of his retirement, this issue begins with a collection of verse on speaking verse (three of which were composed for this issue). The remainder addresses the question, "what are the enduring values of your endeavor, those personal and public benefits which have driven you to keep on doing what you do?" Contributors: L. Lamont Okey, Charles John McGeever, Philip C. Rossi, Howard R. Martin, Elbert Bowen, Eugene Bahn, Aileen Sundstrom, Keith Brooks, Raymond J. Schneider, William Haushalter, Zack York, William Rickert, Mary Z. Maher.

Issues in Interpretation: Performance, 3, no. 4 (1978). Questions raised are "what kinds of relationships can we describe which exist among the performer, his(her) text, and his(her) audience? What are key concepts which we can use to describe performance in oral interpretation?" Contributors: Suzanne Bennett, David A. Williams, Lynn Wells. Also included is an excerpt from a study of voice in poetry by Marcia Ann Perry.

Issues in Interpretation: Success, 4, no. 1(1979). The question is "what are elements that make for successful oral interpretation programs?" Contributors: J.G. Elsea, K.B. Valentine, Elbert R. Bowen, Janice Jones Meyer, William R. Haushalter, Howard B. Doll, Dwight Conquergood, Beverly Whitaker Long.

Issues in Interpretation: A Performance, 4, no. 2 (1979). This issue focuses on a performance of e.e. cummings' "Buffalo Bill's defunct." Howard R. Martin provides a technical diagram and intonational transcription of a performance of the poem, and Leland H. Roloff provides a critical response to it.

Issues in Interpretation: Social Contexts, 4, no. 3 (in press).

Issues in Interpretation: Theatrical Impulses, 4 no. 4 (in press). This will be the last publication of the periodical as an autonomous work. After this issue, the journal will become a forum column in the new journal, Literature in Performance.

Readers Theatre News, 6, no. 1 (Fall/Winter, 1978). Published by the Institute for Readers Theatre in San Diego, this periodical regularly provides information on workshops, festivals, and other regional and national events, as well as in-depth essays on readers theatre. This issue inaugurates an enlarged format and content featuring complete scripts and regular columns in elementary, secondary and college activities.

Readers Theatre News, 6, no. 2 (Spring/Summer, 1979). Among the features in this issue are tributes to Wallace A. Bacon on the occasion of his retirement, a forum on festivals vs. tournaments, and scripts authored by elementary students.

Readers Theatre News, 7, no. 1 (Fall/Winter, 1979). Among the features in this issue are interpretation in social contexts, interpretation in the 1980's, a discussion of copyright questions, and a bibliography of plays, poetry, prose, programs and theses compiled by the Readers Theatre Bibliography Committee.

DISSERTATIONS

1978		1979	
theoretic/analytic	(7)	theoretic/analytic	(3)
explicative/critical	(6)	explicative/critical	(4)
historical	(0)	historical	(3)

PUBLISHED ARTICLES*

1978		1979	
theoretic/analytic	(1)	theoretic/analytic	(1)
explicative/critical	(6)	explicative/critical	(1)
historical	(2)	historical	(1)
pedagogical	(1)	pedagogical	(3)
status of field	(0)	status of field	(2)

PUBLISHING JOURNALS (1978 & 79)

Central States Speech Journal	(6)
Communication Education	(5)
Southern Speech Communication	(4)
Quarterly Journal of Speech	(3)
Western Journal of Speech Comm.	(1)
Communication Monographs	(1)
Philosophy and Rhetoric	(1)

SCA CONVENTIONS

1978	1979
(1) short course: tv & perf. of lit.	(4) short courses: language movement Black lit. public policy
(1) seminar: semiotics	
(1) performance hour (2) performances during programs	(2) performance hours (3) performances during programs
competitive papers: on performance	debut papers diversified: (2) history: (classical, contemp.) explication theoretic/analytic
(3) social issues orientation: multicultural public policy woman's voice (ritual lament)	(3) social issues orientation: Chicano lit. performance multicultural (primitive cul's) applied (prisons, community)
(3) explication: text/performer	(1) explication (science fiction)
(1) pedagogy (elementary & 2ndary div.)	(1) pedagogy (elem. & sec. div.)

*tabulated articles do not include the five annotated references on the status & future of the field of Speech Communication; these numbers reflect only interpretation articles.